



THE TWO BROTHERS

The masterminds behind SUPERTERZ are the two brothers Marcel and Ravi Vaid. Marcel Vaid is one of the currently most popular film music composer in Switzerland. Countless national and international awards show his exceptional work. Ravi Vaid worked as producer and experimental-musicians in the field of art, music and film. He attended in the past years with his documentary 'Dachkantine' at Switzerland as well as abroad for attention: a contemporary document of the electronic music and the dying of the subculture 'Techno' after the 90s. The artistic focus of the two brothers, however, is located since more than 15 years on SUPERTERZ.

THE GUESTS

Since that time, to the fixed line-up of SUPETERZ belongs always a drummer: actually, and over 4 years now Superterz is working with the musician and sound-artist Simon Berz. Only with the third mind in the project SUPERTERZ is becoming the 'SUPER-TERZ'. SUPERTERZ tracked the path from the band to a musical platform since more than 15 years with iron consistency. From production to production, again and again the brothers invite national and international musicians.

Superterz worked the past years i. a. with Norbert Möslang, Harald Haerter, Oliver Schmid, Chris Jaeger Brown, Koho Mori-Newton, Hugues Vincent, Sophie Hunger, Heidi Happy, Martin Pearson, Marianne Schroeder, Christian Weber, Bernhard Bamert, Robert Alexander, Lazara Albear Rosell, Jürg Jecklin ...

THE CURRENT GUESTS:



KOHO MORI-NEWTON, performance & diy-instruments (jp)

An artist, a musician, an assembleur, a silk painter and radical objector to any representation. The object is always the protocol of its formation. His traces are found inter alia in the State Gallery in Stuttgart, in the National Graphics Collection in Munich, in the Staatliche Kunsthalle Karlsruhe or at Morat Institute of Art and Art History in Freiburg. Various art Projects in collaboration with the architect Peter Zumthor (Therme Vals, Kolumba Museum, etc.). Since the 80s sound performances with his experimental project 'Just Music' and with the singer Lauren Newton.



SIMON BERZ, drums & diy-instruments (swi)

Initiator of the artist platform Badabum. Improvisations- and multimedia-platform for research for possible interactions between music and visual art. As a drummer/diy-musician Berz touring solo and also with various musicians with his own projects IGE*TIMER, FELL and LIQUID LAND trough Japan, China, the U.S. and Europe. For several years, Berz maintains close and continuous collaboration with the project Superterz. A special relationship developed Berz since 2009 to New Orleans, as you can see on his latest release 'Liquid Land'.

PRESS RELEASES:



Under the Spell of the Repressed

The new album “Insomnia” by the Swiss Electronica formation

Superterz - Ueli Bernays – NZZ, 2010

The retro-wave of contemporary pop has flooded the thousand plateaus of advanced techno-culture. While electronic music used to convince where it ignored the arrangements of musical traditions and machines, today it makes itself at home in party-nightlife and virtually relaxes in the spirit of the 1980's: Back then one used to mostly enjoy oneself playfully naïve at the synthesizers by letting the appealing sounds flow into established forms.

A Double Album

By contrast the Zurich Electronica formation Superterz come back to older aesthetic claims and concepts on the two records of their double album „Insomnia“. A double album? Is that how the compact disc is being celebrated again basically in the moment of its disappearance? Someone who nowadays brings out even two CD's at one go, must certainly be about making a gesture, must be the opposition in the culture of hits and tracks, in the reality of downloads and arbitrary random-fugues for the consequences of artistic high forms. One could interpret Superterz's silver discs as historicizing mirrors that are held up to the music scene in order to say: Listen to what tonal and conceptual riches the musical past contains! But the CD's are also platters of musical possibilities: Sumptuously laden, they also offer inspirations as well as methods.

One problem of technoid sound art has always been performance praxis: In the heyday of the techno-movement there was likely to be space for acoustic borderline experiences in the side rooms of the clubs. But today it is difficult to find an audience beyond party and concert. Superterz though have always tried to bridge this gap. The guitarist and film musician Marcel Vaid (honoured with the Swiss Film Award in 2010) and his brother, the sound hacker and producer Ravid Vaid had been experimenting together for years in their own studio, before they formed Superterz together with the drummer Oliver Schmid. In this lineup they were then operating in turns between studio, concert, live session and post production. That is how sound-design and performative dynamics have grown together in their music. An additional factor for the liveliness of their own music was their openness to

various scenes. By working together with numerous musicians from the most different styles, the band has formed a network that has brought to light underground-talents such as Emilie Welti and Priska Zemp (even before they became stars as Sophie Hunger or Heidi Happy) on the album “Standards” (2006).

“Insomnia” was in turn produced from different recordings of concerts or sessions. In comparison to “Standards” it sounds less like pop. The guest musicians come from the Jazz or Classical scene; electronic music is virtually striking roots in the humus of New Music, improvisation, Post-Rock. The twelve tracks of varying length of the double album range conceptually over one night: from 9pm to 8 am. The first tracks sound friendly-fuzzy, there are echoes of Funk and Dance. Later on it seems as if in the sleeplessness the repressed was moaning from the musical past. Those avant-garde concepts between Post-Rock, free improvisation, Ambient, Minimal, Industrial, clicks and cuts, glitches and drones, that hardly find a place in the trendy reveries of the present, blend into strange stylistic hybrids.

Ambient-Tableaus

The music is best described as a succession of ambient-tableaus; the cinematically versed Vaid brothers always keep fitting the sounds into a dramatic arc. Not all the tracks convince, occasionally they seem a little clumsy or vague. But often one is fascinated by the rhythmic intensity – often impulses and accents overlap each other into some sort of vibration field. Again and again they further succeed in combining instrumental sounds – piano chords, trombone loops, guitar arpeggio, cello pizzicati – in such a way with electronic sound that dense textures arise. And so this nervous nightly sound trip offers moments of enchanting beauty.



TAGES-ANZEIGER / CHRISTOPH MERKI / SUPERTERZ INSOMNIA-FINALE MOODS

„Indeed Superterz's sound ribbons seem like a big surreal dream figure, where new sound fragments keep being washed to the surface from the depths of the tonal unconscious. Here Ambient, Minimal, Industrial, free improvisation and Postrock merge into one another. We hear a music that also seeks the extremes: Sometimes it sounds as if coming from the deepest cracks when bass sounds brutally rumble and grumble; sometimes it chirrup in ethereal heights. One moment the music is nothing but a trickle, then again it concentrates to a threatening maelstrom. Superterz make music with the communicative attitude of folk musicians, with the fast responsiveness of free jazzers – and far from any isolation of the musician. A fascinating sound cosmos.”

TAGESANZEIGER ZÜRI-TIPP / (sib) / SUPERTERZ 'INSOMNIA'

"It is manic music, music that crosses the line, a merging of various worlds. Fading in and out: electronics, percussion and acoustic instruments in a discourse between Jazz, Electronic and Post-Rock; music as field than as sealed composition. SUPERTERZ, the project of the two brothers Marcel and Ravi Vaid (the former a multiple awardee of film music, the latter the maker of the Dachkantine-film) is dedicated wide awake to improvisation on the upcoming album INSOMNIA. A double-CD with journals of live encounters like with the Neue-Musik-pianist Marianne Schroeder and the trombonist Bernhard Bamert. The Jazz guitarist Harald Haerter and the drummer Simon Berz will accompany Superterz on the occasion of their CD-release.”

JAZZ AND MORE / PIRMIN BOSSHARD / SUPERTERZ 'INSOMNIA'

„The sound archive of Superterz opens and for the duration of two bulging CD's, you find yourself in a sonic universe you would never have thought possible. Jazz only happens in the outer districts, as an exchange of instrumental interjections (guitar, piano, trombone) with a swirling or spherical flowing base soil of Electronica, Post-Rock, Trip Hop, Drones and Minimal Music. It is a little monster of an album, with many lengthy tracks, fascinating sound paths, technoid rhythms, dully trembling bass planes, quiet expanses and fault zones. The listener adjourns to a sound laboratory that alternates between the opulent and the whispering that is primarily electronically interwoven but gains an additional dimension with concisely inserted instrumental lines. A substantially meandering hybrid-work, overruling the term fusion by far and appearing rather avantgarde also by its conceptional character.”

ST. GALLER TAGBLATT / AS / SUPERTERZ

„The Zurich sound artist Simon Berz and the internationally renowned Jazz guitarist Harald Haerter constitute the analogous counterpart to the digital, improvised avantgarde sound of the brothers Marcel and Ravi Vaid. Their stylistic hybrid knows no limits of genre and lives on the freedom and sensitivity with which they develop their tonal and rhythmic excursions. Superterz make ingenious music with absolutely unheard combinations of styles so that they belong to the leading Post-Techno-Jazz-Groove-Music innovators.”

FRANCOIS COUTURE / DÉLIRE RADIOSHOW CANADA / SUPERTERZ

"I'm thinking of Supersilent's rockiest moments ... Rather unpredictable yet comfortable.”

TAGES-ANZEIGER / PHILIPPE AMREIN

„Abstract musical worlds rotate before a pixelated background while Emilie Welti, also known as Sophie Hunger, up front at the microphone takes the audience's breath away. Confidently she sings herself through pinnacled pulsing sound installations that go from the Triphop of the mid 90s to tricky Post-Rock patterns of the Chicago school. Superterz keep moving frayed, alienated, distorted and reinterpreted sound fragments into new contexts and thus create a new, darkly shimmering sound world. There are animated noise installations where even deconstructed disco fragments find their illuminated place before the band slide into a frantic finale with increasing intensity, gradually force up the impact and finally - with an abrupt chord - end the performance.

WOZ / FREDI BOSSHARD

„It is bouncy beats, whirring sounds, noises from electronic toads, gentle rests, a snaredrum in the background, gong and bell sounds, digitally alienated and segueing into melancholy guitar-sound-scapes and thus imagine wide landscapes. Superterz is concerned with acoustic electronic experiments. They easily manage the balancing act between Trip-Hop and Post-Rock as known from Tortoise (see WOZ 35/06). With the guest singers Heidi Happy and Sophie Hunger some titles from 'Standards' become dreamy ballads from an enraptured world.”

FRANK VON NIEDERHÄUSERN / ZÜRITIPP

„SUPERTERZ can be considered a paragon of the current variety of the Zurich experimental scene. The project by the brothers Marcel and Ravi Vaid is at home in the intermediate area between digital noises and analogous sounds, between elaborated Ambient and Impro-Jazz. Often the duo is supported by guests and works with modules. At the "Taktlos" new material will be heard, for which the classical pianist Marianne Schroeder and the video artist Nic (Nicole Biermaier) were brought in.”

Harald Haerter's statement about his collaboration with Superterz:

“Not often am I, as musical director of Unit records, presented a recording in which I discover an enormous creative potential transformed so fantastically. Superterz make ingenious music with absolutely unheard of combinations of styles, so that for me they belong among the leading Post-Techno-Jazz-Groove-music-innovators. That is why I decided to enter into an active collaboration with them as a musician.”

THE STORY BEHIND:



THE BAND



A band! This is important because Superterz are a dedicated team. They know each other down to the guts, can assess each other on stage, in the studio, but also in endless discussions about what music actually is, could or should be. Ravi and Marcel Vaid are brothers, relatives by blood and soul, polyglot and very different. The father is from Delhi, the mother from the former GDR, they both live in the only Swiss city exuding at least a whiff of metropolis: Zurich, the world-class techno-village. The Vaid brothers are neither real Swiss, nor real Indian or German. They speak three languages at once and immediately see the other, the reverse, the could-also-be in each and every one. They are not just musicians but also. They are travelers, passing hitchhikers at the crossroads of the galaxies. Delhi, humus of their paternal genes, is a cosmos dangerously close to the aesthetics of Ravi and Marcel Vaid: chaos, the most diverse worlds, castes, smells, sounds, forms and ideas living side by side, the austerity of traditional world views side by side with the openness for everything that is also possible, the contexture of purportedly incompatible structures, surprising arrangements, irritating entanglements, the shamelessness towards the kitsch in Bollywood next to the shame towards century old ragas, sunken traditions and nonstop pulsating life in a maze of languages, colors and cultures. The only constancy is the moment. Superterz are always wide awake. Even in sleep because that is when dream happens. And whether there really is a difference between dream and reality, the brothers truly doubt.

THE LANGUAGE

That is why there are no rehearsals. Every gig is an event. It is not about practicing new pieces but rather about collectively advancing into new territories. It is musical *écriture automatique* in a way. The operative word being *écriture*, because Superterz meticulously cultivate their musical language. There are specially engineered sounds and tones, there is a very specific quality standard of sound density, of acoustic contexture, of grooves, of irritation and simultaneously a feeling of satiety and satisfaction. A language emerges, the typical Superterz-sound that can be traced back to some patterns, a few sound tracks maybe, to a basic musical vocabulary which in turn – always freshly synthesized - leads to ever new stories. Superterz is expression and impression at once. Invitation and rejection, wit and austerity, solid and filigree, firm and yet again open and impalpable.



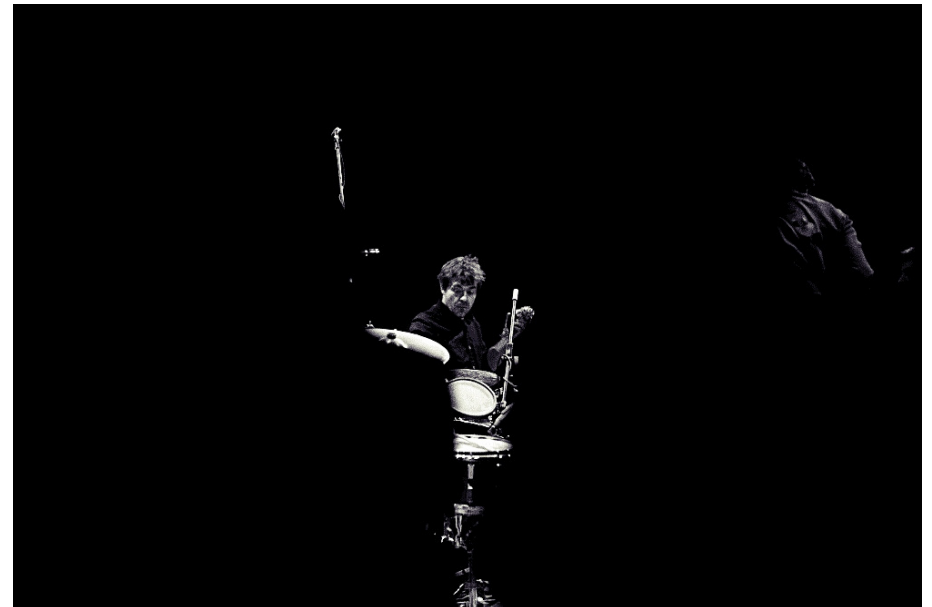
THE ORIGIN

The feeling comes from the underground, from techno, from a time of illegal parties, where no one knew where the journey would lead, not even the DJ. Where the rave only manifests itself in the collective experience and simultaneous generation of this experience. A self-organisation of hearts, a conglomerate of gut feeling, imagination, connotation and inspiration to one single big feeling, to let the minds travel together to a place where no one has been before. This rustic techno-feeling constitutes the emotional primeval soup of Superterz.



THE MUSIC

And just as techno resorts to the sampling of all possible, ever heard sounds and combines them in order for something absolutely new to emerge, Superterz also bow to everything musical, but also to other artistic, even societal patterns that accumulate in their music. Yet with the crucial aspiration not to duplicate anything that has been done so far. A contradiction? Yes, as always with Superterz. Because sampling, looping, dubbing and quoting cannot be done without references. Nevertheless the conscious distancing from pre-thought methods, the creation of musical antimatter is Superterz's basic claim. We are flying into black holes that turn out to be seas of color, multidimensional spaces and timeless synchronicity of past, future and an indefinitely multifaceted present. This aim can only be achieved through a music that keeps on reinventing itself, an autopoietic billowing expressing itself not in compositions, preconceived songs and patterns, but each time in its immediate performance. Superterz open spaces, cosmoses, cave systems without limitations, trompe-l'oreille-effects, laughter and misery in one, webs without beginning nor end, crystallisations without recognizable patterns.



THE CONCERT

Listening to Superterz is not a concert but a happening. The invitation to a trip into hitherto unknown galaxies. Hence Superterz's CD's are not compilations of their songs that can be heard again in their concerts. They are logs, snapshots of cosmic noise that will never return again but can be followed up. Each concert is a new beginning on the basis of what faded away. Superterz's work corresponds to an evolutionary groping forward without any direction being given. The only references are a few tracks, this groove that was heard from the basements or roof canteens of the techno movement and this aim never to do the same thing twice but to move forward without determining a direction like the expansion of cosmic energy after the big bang.



THE INDESCRIBABLE

With Superterz there is never a way back. After every performance not only the audience but also the band are rubbing their eyes and ears. Superterz cannot be heard, they have to be experienced, you have to follow their musical invitations to make sure of your own and the standpoint of music again and again. Superterz are starting a process that has its beginning in 90's techno and knows no direction – let alone an end. Superterz is the departure to musical spheres that only reveal themselves when you listen and above all when you go there. What exactly this is, is hard to describe.

